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century B.C. We do not think that the male figure in this group, bending down to console the young girl who is the principal mourner, is intended for Æsculapius, as the catalogue has it, but Mr. Brayton Ives's exquisite group may well represent either "Æsculapius and Hygeia" attending a sick girl, or simply her nurse and the doctor. Attic religious symbolism kept very close to the realities of every-day life; and who should pose for the god of medicine more properly than this good, gentle, wise old man, perhaps the Dr. Holmes of his day, and as whimsical, garrulous and peremptory as that redoubtable Autocrat. Nevertheless, this latter group appears to us rather of the post-Alexandrian period, and if of the fourth century, as the catalogue has it, then to the latter half of that century. The often-repeated, though certainly very charming type of figure of the "Europa" of Mr. Henry Graves marks it as probably Rhodian or Asiatic; while Mr. Marquand's "Pan Extracting a Thorn from the Foot of a Nymph," said to have been found at Myrina, Asia Minor, may yet have been the work of an Athenian sculptor. Mr. Cyrus J. Lawrence, who was one of the very first in this country to show appreciation of the Tanagra figurines and the "groups from Asia Minor," is represented in the collection by charming examples of both. It is sincerely to be hoped that these terracotta figures may be put permanently on exhibition where they may be studied by competent specialists. We must add a word of praise of the exquisite little shrines of ebony, boxwood and mother-of-pearl in which some of the pieces were displayed, although the desire for the more classic rectangular form we think might, in certain cases, have yielded to the obvious advantage of a dome-shaped shrine to accord with corresponding lines in the composition of a group. To insist on an unsuitable setting for a work of art because it is supposed to be in keeping with the architecture of the period is to go too far.

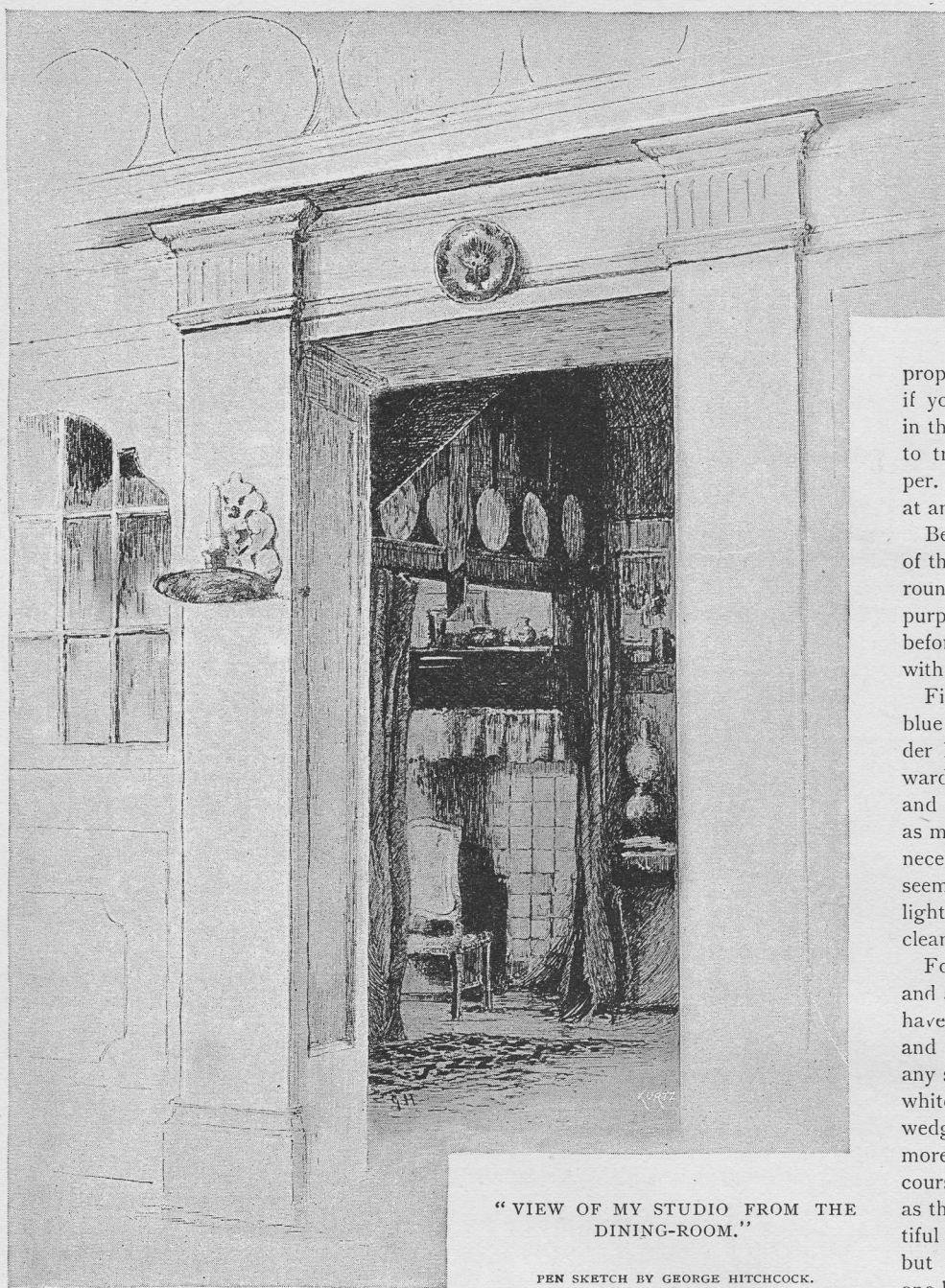
THE charmingly realistic spray of fuchsias given on page 59 is exactly suited for decorating one of the latest contrivances for holding a collection of photographs described on page 24 in the December issue of the magazine. It should be placed on the top right-hand corner just as it appears on the page, and on the inner side. The top pocket can be finished off before reaching the flowers, or they can be painted over it. The wild roses given in December would serve the same purpose. The fuchsias can be colored to contrast with the ground selected, which may be of silk, satin, linen duck, Arcadian cloth, or any similarly suitable material.

The work can be done either in oils or water-colors; in the latter case gouache painting must be employed on anything but a white or cream ground. If the flowers chosen be those with reddish purple petals and white calyx, a mixture of Antwerp blue, crimson lake and white will give the purple tone, while ivory black and lemon yellow mixed will produce the greenish shadows for the calyx, with a little rose madder introduced to give the pinkish tints toward the points. The stamens are red with yellow points; shade the yellow with raw Sienna and raw umber in the darkest parts. For the foliage, which must of course be varied in tone, mix cobalt, yellow ochre and white for the cool lights, lemon yellow, black and white for the yellow lights. For the darker shades Antwerp blue and raw Sienna, with a little chrome, also indigo and yellow ochre, will make some good tones, used in proper proportions.

A STUDY OF DAFFODILS.

INSTRUCTIONS FOR PAINTING THESE FLOWERS IN OILS AND IN WATER-COLORS.

THE charming pen drawing of daffodils by Mr. Victor Dagon in the present number will recall the colored study of double daffodils by the same artist published in the January number of *The Art Amateur* last year. Taken together the two studies show this always favorite flower from every point of view. Bright warm yellow in color, its leaves are green of a beautiful silvery gray quality, although rather dark in tone. In the half tints and high lights the leaves are almost blue. The background for the present study—if one be desired—may be of a rather warm blue gray, light in the upper part and cloudy and gradually darkening toward the bottom.



"VIEW OF MY STUDIO FROM THE DINING-ROOM."

PEN SKETCH BY GEORGE HITCHCOCK.

TO PAINT THE STUDY IN OIL COLORS, use a good single primed canvas, and begin by laying in the background. Paint this with permanent blue, white, yellow ochre, a little ivory black, and madder lake, adding in the deeper touches, burnt Sienna and raw umber. Add more white in the upper part, and use more black, blue and red in the deeper tones below.

For the yellow daffodils lay in at first a general tone of light yellow qualified by gray. Make the shadows a deeper tone of yellow, but paint them in also very simply at first, leaving the darker touches and other details for a later painting. The colors needed for the local tone are light cadmium, white and a very little ivory black with a touch of vermilion. In the shadows, add burnt Sienna, yellow ochre and raw umber. Paint the high lights with white and light cadmium qualified by the smallest proportion of ivory black. For the green leaves, use permanent blue, white, light cadmium, mad-

der lake, and ivory black. In the shadows, add burnt Sienna and raw umber.

Paint with medium and small flat bristle brushes for the general work, using larger sizes for the background. For the small details and careful touches in finishing the flat pointed sables, No's. 5 to 10, will be found necessary.

IN PAINTING WITH WATER-COLORS, if the transparent colors are used, the best paper for the purpose is Whatman's double elephant with a surface of medium texture, not too rough. There are also excellent qualities of French water-color paper, but the best are not easily obtained in this country. It is always well to stretch the paper before beginning to work; the manner has been so often described in *The Art Amateur* that a mere hint will be sufficient. Wet the paper thoroughly with a damp sponge or cloth, and then, with flour paste spread an inch deep all around the edges (*none* in the middle),

carefully arrange this thick paper on your wooden drawing board. Spread it as smoothly as possible, bearing strongly on the edges until they begin to take hold on the wood. In less than half an hour your paper will be stretched tight as a drum and charming to work upon.

When the paper is quite dry, draw the simple outlines of the design with a finely pointed hard charcoal or No. 2 pencil. Omit all unimportant details, but carefully place each flower, leaf and stem in its relative position and

proportion. This is most important, and if you cannot draw well enough to sketch in the free-hand method, it would be better to transfer the general outlines to the paper. Transfer paper is very easily procured at any good art dealer's.

Begin by washing over the whole surface of the paper with clean water, using a large round brush, or anything suitable for this purpose. Let the paper be very nearly dry before putting on any color, and then start with the background.

First wash in a general tone of light warm blue gray, using for this yellow ochre, madder lake, and a little lamp-black. Afterward, in finishing, use a little raw umber and burnt Sienna in the darker parts, with as much of the other colors as may seem necessary. If at any time the lighter tones seem too dark, they may be easily made lighter by wetting the part, and applying clean blotting-paper to absorb the moisture.

For the yellow blossoms use cadmium and a little lampblack for the first wash; have always plenty of water in your brush, and let the colors flow freely, catching up any superfluous drops with a piece of thick white blotting-paper cut in shape of a wedge. Remember also, never apply any more color until the first wash is dry. Of course, experienced artists can swab around as they please, and sometimes secure beautiful effects by painting into fresh washes; but it is only right to teach beginners as one has been taught himself; therefore the directions given here should be strictly observed. In painting the shadows of the

daffodils, add rose madder and raw umber. In the sharp touches beneath the petals a little burnt Sienna may also be used.

Paint the green leaves with Antwerp blue, yellow ochre, raw umber, rose madder and lampblack. In the deeper touches of shadow, add burnt Sienna and use less rose madder.

If hard lines come against the background from either flowers or leaves, the defect may be overcome by passing a brush dipped in clean water along the offending line.

THE graceful spray of the common variety of small flowering clematis would serve admirably for the decoration of a cabinet-sized photograph frame or a calendar placed where the photographs should be. One or two butterflies might be dotted on the top part of the frame. A motive for these will be found on page 121

(November issue). Suitable frames in great variety are now on the market at nominal prices made of rough white or tinted water-color paper, celluloid and linen. A tinted ground would be preferable, as the blossoms are white. The shadows of this decorative little flower are very green; a mixture of ivory black and pale lemon yellow will give the exact tint required. The stamens are shaded with the same color, a touch of raw Sienna being introduced here and there to give depth and warmth. For the greens use the palette suggested for the spray of fuchsias.

IN nature right lines are so broken that they are seldom very evident; but when a scene is included in a rectangle they show themselves at once, and in a picture they become of the utmost importance. It is the artist's part to search them out, to balance one diagonal with another shorter, more broken or less strongly indicated, to note the faint horizontal that gives repose and distance

China Painting.

LESSONS BY A PRACTICAL DECORATOR

II.—REDS.

CAPUCINE RED is one of the most valuable colors on our list. Combined with gold, very beautiful and rich effects can be obtained. It corresponds to the red used by the Japanese, who esteem the color greatly and use it more than any other decorators. Red, gold and black enter into almost all their designs where warmth and richness are desired.

Capucine is always reliable, and, unlike many of the colors, changes very little in the kiln, so that the student is able to judge somewhat of the effect before it is fired. Almost every shade of tinting from a very delicate salmon down to a warm, bright red can be obtained

Silver yellow and capucine will give the brilliant sky effects often seen at sunset, as well as the warm, delicate salmon tones found in yellow and pink roses. Always let the red predominate, but only a little; for delicate tones lay it on thin.

Capucine can be mixed with yellow ochre, but not with mixing yellow, blues or greens. With mixing yellow it entirely disappears, as I have proved to my own satisfaction by repeated trials, although I have often seen it recommended in print. I would warn the student who does not wish to meet with utter failure to pin this notice in her paint-box: *Mixing yellow should not be used with any of the reds.*

If a deep, rich red is required for tinting do not use turpentine when the paint is taken from the tube, but lavender oil, making it a very little thinner than for ordinary painting. Spread over the surface as smoothly as possible with a large tinting brush; pat gently but quickly with a soft charnois pad until it looks even. If



VIEW OF MR. GEORGE HITCHCOCK'S STUDIO AT EGMOND-AAN-ZEE, HOLLAND.

REDUCED FACSIMILE OF A DRAWING IN SEPIA BY THE ARTIST.

and the more vigorous upright lines that give character and energy. Curves, in nature, seldom do more than round off an angle or soften the transition from one right line to another. Their distinctive characters depend on those of the right-lined figures, in which they may be roughly included.

* * *

IN composing a picture, one may go so far as to introduce a needed line; as, for instance, Turner in a great many cases introduced a distant flat horizon where, in nature, he could see but a broken foreground silhouetted against the sky. Or one may, more allowably, introduce some accident like a passing figure, cart or animal, or plant or tree where it will do the most good by calling attention to some not very obvious existing line or by breaking agreeably one that was too obvious. But it will generally be found possible by merely emphasizing, by more careful painting, something in the sketch, to avoid such expedients, always dangerous even in the hands of a genius like Turner.

from it. No color is better adapted for painting a bright red poppy. For the lighter shades use one third silver yellow. Paint in the middle tones with the pure color, using it stronger in some places, if necessary, and finish the darker parts with deep red brown, either mixed with the red or laid on top, as the student may think best. This same combination can be used for the blossoms of the trumpet vine, brilliant orange red nasturtiums, more or less of the yellow being used, as the flower requires. Geraniums, honeysuckles, salvias, barberries—in fact, almost any bright red flower or fruit can be painted with capucine with or without the silver yellow, deep red brown, carnation No. 2 and a very little black where a very dark tone is required.

Orange red is commonly recommended for the above-mentioned flowers, but it is not as reliable as the capucine—a strong heat gives it a lifeless appearance. One eighth of silver yellow mixed with the capucine will give exactly the same color as orange red, and it is perfectly reliable. I always advise its use.

the article to be tinted is large, do only a small place at a time, bringing the edges almost together; the pad will join them.

The bottom of a salad bowl may be done in this way and finished at the top with a geometrical design on the white china done in red, black and gold, with gold clouded on the inside half an inch, or even deeper, or tinted with the capucine quite thin, making a pale salmon that would be in harmony with the outside, if gold is too expensive.

A design done in gold can be outlined or worked up with capucine in any way that fancy may dictate in one firing. Cover the design with an even thick coat of gold. It must be burnished gold—liquid gold cannot be used for this purpose. If the gold is of a cheap quality there must be two coats. Stand the object in a hot oven until perfectly dry; then work the color on in delicate, firm lines, with here and there a very thin wash if a little shading is needed. It is well to go over it twice. This can be done as you go along. Make a line



STUDY OF DAFFODILS. PEN DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR PAINTING IN OIL AND WATER COLORS, SEE PAGE 56.)